

**United States Department of the Interior
National Park Service**

For NPS use only

**National Register of Historic Places
Inventory—Nomination Form**

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic ARBUCKLE PLACE (DHL File # 01-66)

and or common N/A

2. Location

street & number SEASIDE ROAD,^{VA} Route # 679 N/A not for publication

city, town ASSAWOMAN N/A vicinity of

state VIRGINIA code 51 county ACCOMACK code 001

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> entertainment
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> government
	N/A	<input type="checkbox"/> no	<input type="checkbox"/> industrial
			<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name RALPH O. HARVARD, III

street & number 340 E. 87th STREET, # 5E

city, town NEW YORK N/A vicinity of state NY 10128

5. Location of Legal Description

courthouse, registry of deeds, etc. ACCOMACK CO. COURTHOUSE

street & number N/A

city, town ACCOMAC state VA

6. Representation in Existing Surveys

title DIVISION OF HISTORIC LANDMARKS SURVEY FILE #01-66 has this property been determined eligible? yes no

date 1968, 1972, 1975, 1985 federal state county local

DEPOSITORY FOR SURVEY RECORDS DIVISION OF HISTORIC LANDMARKS

221 GOVERNOR ST

city, town RICHMOND state VA 23219

7. Description

<u> </u> excellent	<u> </u> deteriorated	<u> X </u> unaltered	<u> X </u> original site	
<u> X </u> good	<u> </u> ruins	<u> </u> altered	<u> </u> moved	date <u> </u> N/A
<u> </u> fair	<u> </u> unexposed			

Describe the present and original (if known) physical appearance

SUMMARY DESCRIPTION

The Arbuckle Place is located in upper Accomack Co. on the Seaside Road^{VA}(Rt. 679) in the small town of Assawoman. Situated between fields and woods, the house is on five acres about a mile from the marshes and barrier islands of the Atlantic Ocean. Built in 1774 by Alexander Stockly, the story-and-a-half house has a hall-parlor plan with brick ends and frame front and back. The complex paneling features built-in cupboards and together with the original doors, hardware, and dining room trim, represents one of the best preserved of the surviving small early houses of the Shore. The nominated acreage includes two contributing buildings.

ARCHITECTURAL ANALYSIS

A story-and-a-half rectangular house, the Arbuckle Place has a steep roof broken near the eaves by a pronounced kick. The front(north) and rear(south) are of frame construction-beaded pine weatherboards- above a Flemish-bond brick foundation. The ends too are of Flemish-bond brick above and below the corbeled watertable and there is random but heavy glazing. The east end has a wide shallow chimney that is half inside the house. On this chimney are cut the initials "AS" and "IS" for Alexander and James Stockly. Scrawled in the brick while still wet is the name "J WHARTON" and the date 1774. In contrast, the west end has a full exterior chimney which is deep, tall and narrow. Because of the slope of the land, there is room for a basement door on this end and an eighteenth-century window was inserted above it sometime after construction was completed.

The front has three irregularly placed openings and a grilled window in the foundation. The door is an odd six-panel type with two square panels between pairs of vertical ones, and is diagonally battened on the reverse side. The two tall windows have nine-over-nine sash and the balanced dormers have six-over-six. The fenestration of the rear wall has been lost and a nineteenth-century addition extends over paired doors, both identical to that on the front. Paint examination of the wood shows only white except the doors which were painted a bright blue-green. The bricks were painted red in the nineteenth century and white sometime later resulting in an overall pink appearance. The roof is asphalt shingles over square fir ones on the original(?) shingle lath. Beneath the knee wall were found two earlier shingles, another rougher square cut one and an original round butt one which had been pegged in place. Although

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input checked="" type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

Specific dates BUILT 1774 **Builder/Architect** ALEXANDER STOCKLY/ T. WHARTON

Statement of Significance (in one paragraph)

Long a familiar landmark on the Seaside Road, the Arbuckle Place is a rare survivor of a once common Eastern Shore form, the small brick end house. Distinguished by complex paneling, unusual plan, and rich detailing, the house has woodwork that relates directly to a school of locally made furniture and derives from the English pattern book, Palladio Londinensis. In addition to its architectural importance, the Arbuckle Place is the sole unaltered remnant of the once thriving port of Assawoman. When Alexander Stockly built the house in 1774, Assawoman was the largest town on the upper Shore, having the church, Makemie Mill, tavern and several stores. During the Revolutionary War, militia mustered in the yard but as Assawoman declined, the house became associated with the mill and was owned by a succession of millers, one of whom probably added the dining room woodwork about 1810. Otherwise relatively unchanged, the house is among the most well preserved of its type and, in its quiet rural setting, is a significant document of the vernacular eighteenth-century houses that once dotted the Shore.

HISTORICAL BACKGROUND

The Arbuckle Place is located in the town of Assawoman at the head of the creek of the same name. Originally an Indian settlement, "Asuaman", a colonial town was established there by 1660 and its cornerstone was the small brick church of the Upper Parrish. A mill was built there by 1700 and was owned by Francis Makemie, of Presbyterian fame, and at least four stores are known to have been in the town. A brick ended tavern was built about 1760 and survives in altered form. The land on which the Arbuckle Place stands was patented in 1664 to William Taylor and Taylor descendents still own the adjoining farm. A mile below the house is the seventeenth-century grave of Elizabeth Taylor and another of the same name was buried in the yard in 1825. The property was held by Taylors until 1717 when Charles Stockly (sometimes Stockley) and his wife Comfort Taylor Stockly inherited it from her brother, Elias Taylor. In 1763, Alexander Stockly received the land and in 1774 built the house for his son, Joseph.

By 1774 Shore architecture was becoming light, airy and balanced. The Arbuckle Place, built by a wealthy older planter, is very conservative and its glazed headers, plan and

9. Major Bibliographical References

Lohr, Melchor. Raised Paneled Furniture of Virginia's Eastern Shore-1730-1830.
Norfolk, Va.: The Chrysler Museum, 1982.

Whitelaw, Ralph. History of the Eastern Shore, Richmond, Va.: Virginia Historical Society, 1950

10. Geographical Data

Acreeage of nominated property approx. 1

Quadrangle name Bloxom, VA

Quadrangle scale 1:24000

UTM References

A

1	8	4	5	3	6	2	0	4	1	9	1	7	8	0
Zone			Easting				Northing							

B

Zone			Easting				Northing							

C

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D

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H

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Verbal boundary description and justification Beginning at a point on the S side of VA 679 approx. 450' W of its intersection with VA 692; thence extending approx. 200' NW along S side of VA 679; thence approx. 250' SW; thence approx. 200' SE; thence approx. 250' NE to point of origin. **JUSTIFICATION:** The bounds have been drawn to include the house and one contributing outbuilding.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state N/A code county N/A code

11. Form Prepared By

name/title R. O. HARVARD, III

organization N/A date 9/10/85

street & number 340 E. 87th Street # 5E telephone (212) 289 2606/753 8861

city or town New York, state New York 10128

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature H. Bryan Mitchell

H. Bryan Mitchell, Director
title Division of Historic Landmarks date April 11, 1986

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I hereby certify that this property is included in the National Register

date

Keeper of the National Register

Attest:

date

Chief of Registration

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many local shingles show traces of red paint or stain, these show none.

The plan of the Arbuckle Place is more seventeenth century than eighteenth century. The two rooms lack the typical central passage, creating a hall-and-parlor plan with an unusually wide stair ascending in the southeast corner of the hall. All framing used below the eaves is oak with gum used above the second floor. With the exception of the newel post, all woodwork is hard yellow pine. Floors are even width heart pine downstairs and are wider and knottier upstairs.

The main room or hall is distinguished by its paneled chimney end. Because of the projection of the chimney, there is space on either side of the fireplace for cupboards. That on the left has an upper door with twelve glass panes, the top ones being arched. Oddly, this door was the only woodwork in the room painted white originally. Below this is a two-paneled door and the whole cupboard is framed by an ogee molding. To the right of the fireplace is a three-panel door and beneath the stair is a four-paneled one. This paneling, together with the larger doors has created two, three, four, five, and six-panel doors, quite a variety for such a small house. And these five patterns represent the most common Eastern Shore forms.

The paneling and woodwork of this room are significant for their association with a school of local furniture and in turn, architectural pattern books of the period. The standardization of paneling in Virginia, particularly doors, did not occur until the 1720's and not on the Shore until after 1800. Doors at the Arbuckle Place reflect this un-patterned Shore style, especially the five-paneled one that divides the rooms. This relates to those at the Marvel(1790), Mason(1725), and Northam(1750) Houses, all three stripped, though sometimes the lock rail is reversed. A literal source for the five-panel arrangement has yet to be found, but it is seen on locally made furniture also. The exterior doors with pairs of vertical panels above and below square ones derive from Palladio Londinensis, Plate XXVI. The arrangement is staid for the Shore, the usual being imaginatively paneled with five (like the interior), seven, eight, and up to eleven panels for the exterior. The Palladian book was a popular inspiration on the Shore, though only a few architectural elements derive from it as a direct source (i.e. the Cherry Grove "X"-paneled door removed to M.E.S.D.A.). But of furniture, many corner cupboards, presses, and blanket chests find precedents there. Over seventy-five

(See Continuation Sheet #2)

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pieces are known from in the school of furniture that relates to Palladio and local paneling, and most are illustrated in the book, Raised Paneled Furniture of Virginia's Eastern Shore. The Arbuckle Place has the closest ties of any surviving house and is illustrated in the book. Its two, three, four, five, and six-paneled doors can all be seen in altered form in the book, and the glass door cupboard is a virtual copy of Palladio's Plate XXV. It is also identical in proportion, moldings, panel and pane arrangement to several corner cupboards.

The focus of the paneled end is not the cupboards but the fireplace. It is quite anachronistic, being unusually broad and deep and surrounded by a true bolection mantel, one of only two left on the Shore. The hearth is set with early paving tiles and at one time, probably the early nineteenth century, the face was marbleized. The wall opposite the fireplace is almost as distinctive and certainly more rare. It is a studless wall composed of wide(15"-18") hand planed boards joined vertically without a bead or molding. This wall is pierced by a five-paneled door surrounded by a peculiar flat ogee molding. This door was turned both upside-down and backwards in the nineteenth century and is the only door that does not retain its original hardware(though enough remained for replacement). These paneled walls on the east and west contrast with the white plaster of the north and south sides of the room. Is this a subtle play on the exterior which contrasts dark brick ends with white frame front and back? The two exterior doors in this room are opposite each other and are similarly paneled and diagonally battened on the reverse. They are hung on thick beveled strap hinges with diamond heads, which are in turn secured with wrought spikes, smashed on both sides so that they cannot be removed. This sort of security does not seem necessary for Assawoman in 1774 and together with other indications suggest the doors may have been reused. Strap hinges were rarely used residentially in the eighteenth century and no parallel hinges with large diamond heads are known in Virginia. Another surprise is the placement of the wider lockrail above the square panels, resulting in a lock set unusually high--4'6". A small half-round chair rail, and simple cornice and baseboard complete the side walls. The baseboard is simply painted on the side of the stair(and also on the reverse of the vertical board wall).

The smaller downstairs room was probably originally a bedroom as it was in this century, for the trim was quite plain. Early in the nineteenth century, white pine, sunk-

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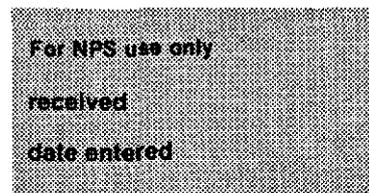
panel wainscoting and a fancy mantel were nailed over the old trim, probably as the use shifted to a dining room. The mantel relates to many local ones and has convex reeding, pilasters and fretwork. The brick opening is arched, unusual on the Shore, and has its original smoke channel. The windows, doors, and their trim were not touched in this alteration and the exterior door (identical to that on the front) has an early string latch, bolt, and cleverly reused iron chest handle as a pull. The sheathed wall shows only three/ four coats of paint, unlike the heavily painted rest of the room, which would suggest early wallpaper use.

The upstairs is simple with a five-panel door joining the two rooms. This door has an eighteenth-century string latch with turned knob, though this replaced a box lock. The balustrade of the stair consists of beaded newel and rail and square balusters set diagonally. The window sash of the four dormers is from two periods, about 1800 and a little earlier.

The additions on the rear probably replaced a shed addition and were built in two parts in the late 1800's. The back part was apparently thrown up after a fire consumed the near-by store to accommodate those unfortunate neighbors. An original kitchen building, known from old pictures, was aligned with, though detached from the main house. It was a miniaturized version of the Arbuckle Place with a similar brick end with a broad shallow half-inside/half-outside chimney, and three sides of frame. Although other buildings are known to have existed behind the house only an old smoke house stands now.

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woodwork and asymmetrical fenestration are all reminiscent of abandoned earlier styles. While most houses of the last quarter of the eighteenth century were tall, narrow, and vertical, the Arbuckle Place by contrast, is boxy, low and hugs the ground, more like the previous quarter. In general form the house is representative of a large group of indigenous brick and frame houses whose form developed early in the eighteenth century. Usually a small story-and-a-half structure with a two-room plan, these houses by mid-century often had a center hall and were sometimes expanded to include two-story (Matthews House)/double-pile (Shepherd's Plain) and Dutch-roof (Willowdale) forms. But the most common form through the hundred year period is typified by the Arbuckle Place. While before the 1740's chimneys were either on the exterior (Westover) or the interior (Hills Farm), as the century progressed the strange semi-exposed chimney emerged. Like the chimney on the east end of the Arbuckle Place (the west one is on the exterior), they are half in and half out. Almost all of these houses, which proliferated well into the nineteenth century, had paneling on the inside of the brick end, and the half inside chimney gave just enough room for a shallow cupboard. By the last quarter of the eighteenth century many of these cupboards had glass upper doors, with the earlier and more refined having arched panes. The intricate panel arrangement and oddly paneled doors are typical of these houses, and yet for all the houses known, no two were alike and each had its own distinctive character and distinguishing characteristics. Although in the last twenty years most of these houses have been stripped or destroyed, a few remain and many are known from pictures. In general form the Arbuckle Place relates to a group of destroyed late eighteenth-century houses: Shabby Hall 1789, Copes Place 1790, and the Edmunds Place 1795, and in detail to the stripped and ruinous Northam Place 1750 and Mason House 1725. Several other relating houses survive in heavily altered form. Fifteen miles north in Maryland, the O.C. Smith House, begun in 1725 and altered in the 1760's(?) has the same plan, brick ends, complex paneling, cupboards and style though its medieval flavor is derived from the exposed beams and diaper work on the brick ends. No similar houses survive intact on Virginia's Eastern Shore.

The Stocklys sold the Arbuckle Place to John Burton who owned the Makemie Mill (re-named Burton's Mill) in 1790 beginning a long association between the mill and the house. In 1797 Edward Arbuckle, the son of the wealthy land owner James Arbuckle, bought the

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the house and it still carries his name. One of Charles Wilson Peale's earliest portraits is of Edward Arbuckle in the lap of his mother Tabitha. The young Peale was shipwrecked and while accepting the Arbuckle's hospitality painted their portraits. The house was sold back into the Taylor family in 1819 and they held it until the middle of this century. In 1976 Ralph Harvard bought the property and owns it today.

